

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

PRESENTS

*La Cambiale
di Matrimonio*
(THE MARRIAGE CONTRACT)
(IN ENGLISH) by GIOACCHINO ROSSINI

AND

RIDERS TO THE SEA
by RALPH VAUGHAN WILLIAMS

MARCH 4, 5, 11 & 12, 1988 8 PM

MACMILLAN THEATRE

EDWARD JOHNSON BUILDING

LA CAMBIALE DI MATRIMONIO
(The Marriage Contract)

An Opera in One Act +
by **GIOACCHINO ROSSINI**
Libretto by Giovanni Rossi

CONDUCTOR	Michael Evans
DIRECTOR	Constance Fisher
RECITATIVE ACCOMPANIST	Stephen Ralls
SCENIC DESIGNER	Brian H. Jackson
LIGHTING DESIGNER	Fred Perruzza

CAST

Sir Tobias Mill, a merchant	Marcus Wilson ++ (March 4, 11)		
Fanny, his daughter	Matthew Thomas (March 5, 12)		
Edward Milford, her lover	Jane Leibel (March 4, 11)		
Norton, the butler	Suzanne Kompass (March 5, 12)		
Clara, the housekeeper	John Kritter (March 4, 11)		
Slook, a Canadian merchant	Geoffrey Butler (March 5, 12)		
	Regan Grant (March 4, 11)		
	Paul Sketris (March 5, 12)		
	Janet Harach (March 4, 11)		
	Valdine Anderson (March 5, 12)		
	Robert Longo (March 4, 11)		
	Richard Szuba (March 5, 12)		
The Footman	Russell Braun	The Parlour Maid	Cathy Janus
The Cook	Monica Whicher	The Gardener	Brett Polegato
		The Kitchen Maid	Rayanne Dupuis

The action takes place in the home of Tobias Mill
in England -- mid-nineteenth century

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and their agent Boosey and Hawkes (Canada) Ltd.

++ Graduate guest

The Opera Division acknowledges the generous assistance of
the McLean Foundation towards the production costs of
LA CAMBIALE DI MATRIMONIO.

THE STORY

Tobias Mill, an English merchant, has received a letter from a wealthy Canadian business associate requesting the shipment of an unusual piece of merchandise -- a wife. The mercenary Englishman decides his own daughter would be an ideal candidate. As Sir Toby vainly attempts to locate Canada on map and globe, Norton, his butler, delivers another letter announcing the imminent arrival of Mr. Slook who has changed his mind and wishes to view the wife before purchase. Fanny, the bride in question, is in love with Edward Milford and they are horrified when Norton informs them of Mill's intentions. The Canadian arrives and, during the initial greeting between the two business men, Edward and Fanny hit upon a plan to dampen the bridegroom's ardour. Alone with Fanny, Slook discovers that she might not be altogether mentally stable. Edward, who has been masquerading as "the new accountant," informs the puzzled man that Miss Fanny is indeed quite mad. However, Slook overhears a conversation between Norton and the housekeeper, Clara, that confirms his suspicion that the two young people are not entirely what they seem. Two problems remain: Tobias Mill's rage at an unsigned and unprofitable marriage contract, and his disgust at the idea of an accountant for a son-in-law. Slook's solutions reveal a 'colonial' of refreshing common sense and generosity.

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A Canadian protagonist, such as Slook, in an Italian farce some 180 years old is rather striking -- but in fact the European colonies were sufficiently established to provide grist for the humourist's mill. Slook's function is initially to amuse but his more serious task is to dispense justice and resolve the plot. Canada is a suitably exotic homeland for Slook, who is a combination of noble savage and deus-ex-machina always in a comic context. In Così fan Tutte (1790) Canada is referred to as though it were the end of the earth. La Cambiale (1810) shows us Sir Tobias Mill valiantly looking for it on a map. As Slook says "we're making progress."

HISTORICAL NOTE

The Teatro San Moisè in Venice commissioned four new comic operas for its 1810 season. Giovanni Morandi was the impresario and his wife, Rosa, the prima donna. They were acquainted with Rossini's parents and when one composer failed to deliver his opera, Rossini was asked to supply the music for La Cambiale di

Matrimonio. He was eighteen years old with an unperformed opera seria and many other compositions to his credit. La Cambiale, his first comedy, launched a career that was to revolutionize Italian opera. Rossini established a life-long practice by drawing upon earlier compositions for La Cambiale. A Sinfonia of 1809 becomes the overture and was used once again for Adelaide di Borgogna (1817). An orchestral transition from a cantata appears in La Cambiale (Mill's aria), the Barber of Seville (Temporale) and Mosè in Egitto (1818). In turn, La Cambiale provides material for the Barber; Fanny's aria and the Rosina/Figaro duet share thematic material.

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RIDERS TO THE SEA

J.M. Synge's powerful one-act play is based on an actual incident drawn to the author's attention while he was spending time in a fishing community on the Isle of Arran. The opera was first performed in London, England at the Royal College of Music in 1937.

The story concerns but a few moments in the lives of the characters; they struggle for survival but ultimately fall in defeat before the indifferent forces of nature. A young girl, Nora, has brought to her sister, Cathleen, a bundle of clothes taken from a drowned man. Their brother, Michael, has been missing for nine days and the family has been in an agony of suspense that he may have met the same fate as his father and four brothers. The mother, Maurya, expresses her anxiety that Bartley, her only remaining son, intends to take two horses -- a red mare and a grey pony -- to the Galway Fair. As he departs, the old woman refuses to give him her blessing; Cathleen reproaches her and sends her out after him. In her absence, the girls open the bundle and find that the clothes indeed belonged to Michael. Maurya returns in distress, having seen a vision of Bartley riding to the sea on the red mare and Michael galloping behind on the grey pony. As she relives the deaths of all her men, the body of Bartley is brought to the cottage. The grey pony has knocked him into the sea and Maurya's worst fear has been realized.

The composer's score mirrors at all times the vivid dialect of the islanders; bleak and reticent, it reaches -- with the text -- a climax of moving emotional expansiveness.

RIDERS TO THE SEA
J.M. SYNGE
Set to Music by
RALPH VAUGHAN WILLIAMS *

CONDUCTOR	James Fraser Craig (March 4, 11) John Greer (March 5, 12)
DIRECTOR	Michael Albano
SET DESIGNER	Martin Johnson
COSTUME DESIGNER	Diane McCann-Davis
LIGHTING DESIGNER	Fred Perruzza

CAST

Maurya	Lisa Gaasenbeek (March 4) Nina Lorcini (March 5, 11) Norine Burgess (March 12)
Bartley, her son	Gordon MacLeod (March 4, 11) Richard Theiss (March 5, 12)
Cathleen, her daughter	Adrianne Pieczonka (March 4, 11) Catriona Smith (March 5, 12)
Nora, her younger daughter	Jo-Anne Bergeron (March 4, 11) Elizabeth Turnbull (March 5, 12)
A Woman	Elizabeth Mabee

PEOPLE OF THE VILLAGE

Marianne Bendig, Russell Braun, Thomas Cashmore, Anne Darling,
Rayanne Dupuis, Leslie Findlay, Martin Good, Ronald Greydanus,
Mary Hahn, Robert Hennig, Catherine Janus, Nedra Ludowyke,
Brett Polegato, Shelagh Tyreman, Laura Schatz, Monica Whicher,
Monica Zerbe

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Scene: A cottage on an island off the west coast
of Ireland at the turn of the century

ORCHESTRA

(Members of the University of Toronto Symphony Orchestra)

VIOLIN I

Geoffrey Nuttall *
Sheldon Grabke **
Thomas Kondzielewski
Ines Pagliari
Krista Buckland
Angela Quiring
Elizabeth Johnston
John Bailey

VIOLIN II

Dean Marshall +
Paul Zafer ++
Mary Ann Fujino
Catherine Hoy
Kleis Swan
Lenore McIntyre

VIOLA

Jonathan Craig +
Nicholaos Papadakis ++
Julian Fisher
Kathryn Jensen

VIOLONCELLO

Zoltan Rozsnyai +
Greg Hubert ++
Thomas Phillips
Shin Aoyama

DOUBLE BASS

Jessica Monk ++
Jonathan Chalaturnyk

FLUTE

Michael Downie +
Linda Caisley

OBOE

Lawrence Charge +
Julia Snelson ++

ENGLISH HORN

Lawrence Charge

CLARINET

Eric Evans +
Lorie Adams

BASS CLARINET

Mark Saresky

BASSOON

Eric DeGray

HORN

Corinne Millsip +
Katherine Robertson ++

TRUMPET

Curtis Dietz

TIMPANI

Mark Mazur

PERCUSSION

Gabor Taryan

Orchestra Manager - John Bender

* Concertmaster
+ Principal
(La Cambiale di Matrimonio)

** Concertmaster
++ Principal
(Riders to the Sea)

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HEAD COACH & CONDUCTOR
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APPRENTICE STAGE DIRECTOR
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* Roman Hurko
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Stephen Ralls
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WARDROBE CONSULTANT
(La Cambiale)

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ASSISTED BY
ADDITIONAL CARPENTRY
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SEAMSTRESS

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ASSISTED BY

MAKE-UP CREW

WIG MISTRESS
ASSISTED BY

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Brent Oakley
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Jordan Samuel

Fina Khan
Mary Jo Carter, Debbie Vandelaar

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Kathleen Layne, Daniel Brown,
Jan Grygier

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ACKNOWLEDGEMENTS AND CREDITS

The Canadian Opera Company; Canadian Opera Guild (Niagara Branch); Canadian Opera Guild (Oakville Branch); Canadian Opera Guild (Peel Branch); The Canadian Opera Women's Committee; Professor Anne Saddlemeyer, from the Department of English at Victoria College and the Drama Centre; Elizabeth Grove-White.

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NEXT OPERA EVENT

OPERA EXCERPTS

The Opera Division presents fully staged and costumed scenes from the operatic repertoire

MAY 4, 6, 7, 1988 AT 8:00 PM
MacMillan Theatre

Unreserved tickets are \$5/\$3 students, seniors

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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